

AMERICAN MUSIC TEACHER

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S. TURNER JONES, Managing Editor

B. L. JESSUP, JR., Associate Editor

FROM THE EDITOR

EVER since the establishment of AMERICAN MUSIC TEACHER by the Music Teachers National Association in the summer of 1951, delinquent dues paying members were sent the September-October, November-December, and January-February issues of the magazine before their names were removed from the MTNA mailing lists. In addition to that, every effort was made to send back issues of the magazine to new members who joined late in the membership year, as well as to former members who renewed their membership again late in the membership year.

This called for a great deal of record keeping in the MTNA National Office, and much extra work for all concerned.

In many cases when dues were received in the MTNA National Office late in the membership year it meant sending as many as four, and sometimes five, back issues of the magazine to individuals so that they would not miss the interesting and informative articles appearing therein.

With an ever increasing membership enrollment, and the accompanying increase in the number of members who pay their dues late in the membership year, this practice has grown to such proportions that we now find it impossible to continue it. Therefore, we now find it necessary to revise this policy as follows:

Beginning with the current membership year (1958-59) the September-October and November-December issues of AMERICAN MUSIC TEACHER were sent to all 1957-58 members regardless of whether or

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PIANO SECTION of MTNA

Objectives, Policies and Procedures

ARTICLE I—NAME

The name of this organization shall be the Piano Section of the Music Teachers National Association.

ARTICLE II—OBJECT

The objectives of the Piano Section complement the objectives of MTNA as they apply to the various aspects of piano teaching and performance, especially the improvement of standards and the use of materials, the collection and dissemination of information, and the stimulation of wider interest. Furthermore it shall be the object of this section to render assistance to piano teachers through the sponsorship of meetings, festivals, auditions or similar educational events providing these events are consonant with the objectives and policies of MTNA and further providing that such assistance is desirable to all concerned.

ARTICLE III—MEMBERSHIP

Section 1 Membership in this Section is open to any member of MTNA who is actively interested in the teaching of piano.

Section 2 Voting membership in this Section shall include any member of the MTNA in attendance at the Biennial Meeting of the Piano Section.

ARTICLE IV

Section 1 The officers of this section shall be Chairman, Vice-Chairman, and a Secretary.

Section 2 All officers of this section shall be elected by ballot at the Biennial Meeting of the MTNA and shall hold office for a term of two years.

Section 3 No officer shall hold the same office for more than four consecutive years.

ARTICLE V—OFFICERS

Section 1 The Chairman shall preside at all national meetings. He shall be responsible for the appointment of all sub-committees, and the authorization of state or local groups. He shall be Chairman of the Committee on Piano, Senior (a division of the Piano Section of MTNA). He shall invite speakers and panel members for all MTNA, Piano, Senior, Programs, and organize said programs of his committee on piano under the guidance of the MTNA President, the Piano Section Vice Chairman and the Piano Section Secretary. He shall coordinate the activities of the Piano Section.

Section 2 The Vice Chairman shall preside in the absence of the Chairman. He shall be Chairman of the Committee on Piano, Junior, (a division of the Piano Section of MTNA). He shall invite speakers and panel members for all MTNA Piano Junior Programs and organize said programs of his committee on piano under the guidance of the MTNA President, the Piano Section Chairman and Secretary. He shall be responsible for such other duties as may be assigned to him by the Chairman.

Section 3 The Secretary shall keep an accurate record of the meetings, attend to correspondence given him, take care of all material used by committees, and keep an up to date list of members. He shall work with the Chairman, Vice Chairman, and Committees in matters concerning programs and activities.

ARTICLE VI—COMMITTEES

Section 1 There shall be an Executive Committee of the

Piano Section composed of one member from each of the geographical divisions of the MTNA. These members shall be appointed by the President of each geographical division at a time and for terms coinciding with the terms of the national officers.

Section 2 There shall be a standing committee; Committee on Piano, Senior appointed by the Chairman (Chairman of the Piano Section of MTNA). The members are to serve for a period of 2 years, then may be reappointed.

Section 3 There shall be a standing committee; Committee on Piano, Junior appointed by the Chairman of said committee (Vice Chairman of the Piano Section of MTNA). The members are to serve for a period of 2 years, then may be reappointed.

Section 4 Members of the above committee will be assigned duties by their respective chairman. Members of the Executive Committee of the Piano Section shall assume the duties of organizing the correlating activities within their respective Geographical Division.

ARTICLE VII—MEETINGS

Section 1 The national meeting of the Piano Section shall be held during and in connection with the Biennial Convention of MTNA.

Section 2 Special meetings of the Piano Section may be called by the Executive Committee of the Piano Section.

ARTICLE VIII—NOMINATING COMMITTEE

A nominating committee shall be appointed by the officers of the Piano Section not later than four weeks prior to the Biennial Meeting and shall be approved by the Executive Committee.

ARTICLE IX—AUTHORITY IN PARLIAMENTARY LAW

This organization shall be governed by the rules of parliamentary law as found in Robert's "Rules of Order Revised."

ARTICLE X—ORDER OF BUSINESS

1. Reading of minutes
2. Report of Standing Committees
3. Report of Special Committees
4. Unfinished Business
5. New Business

ARTICLE XI—AMENDMENTS

Section 1 These "Objectives, Policies and Procedures" may be amended at any Biennial Meeting provided that the amendment shall have been either submitted at a previous Biennial Meeting in writing or published in *American Music Teacher* not later than the issue preceding the meeting.

Section 2 The adoption of the amendments shall require a two-thirds vote of the members present and the approval of the Executive Committee of MTNA.

ARTICLE XII—QUORUM

A quorum shall be established at the discretion of the Chairman at the time of the biennial meeting which shall be given adequate publicity and held during the biennial MTNA Convention. If a quorum is questioned in writing to the MTNA Executive Committee that group shall have the power to decide on the legality of the quorum.

PIANO BY



GREAT NAMES

The Baldwin Piano is chosen exclusively by great artists, those whose standards require the finest. Here are a few of the revered names in music who specify, "Piano by Baldwin."

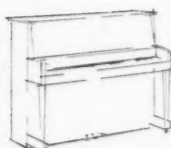
Jacques Abram
Claudio Arrau
Wilhelm Backhaus
Joseph Battista
Leonard Bernstein
Jorge Bolet
John Brownlee
Fausto Cleva
Joerg Demus
Ernst Von Dohnanyi
Antal Dorati
Arthur Fiedler

Kirsten Flagstad
Lukas Foss
Vera Franceschi
Gold & Fizdale
Boris Goldovsky
Guy Fraser Harrison
Julius Hegyi
Nicole Henriot-Schweitzer
Lorin Hollander
Amparo Iturbi
Jose Iturbi

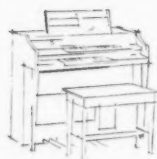
Thor Johnson
Enrique Jorda
Dorothy Kirsten
Paul Kletzki
Theodore Lettvin
Luboshutz & Nemenoff
Igor Markevitch
Ozan Marsh
Benno Moiseiwitsch
Pierre Monteux
Charles Munch
Nelson & Neal

Jesus Maria Sanroma
Thomas Schippers
Hans Schwieger
Leonard Shure
Ruth Slenczynska
Georg Solti
Hilde Somer
Jennie Tourel
Richard Tucker
Robert Weede
Whittemore and Lowe
Earl Wild

HONORED INSTRUMENTS



The Hamilton Piano



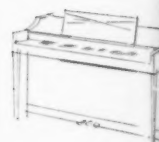
The Orga-sonic Organ



The Baldwin Grand



The Baldwin Organ



The Acrosonic Piano



MUSIC TEACHERS: AN IMPORTANT FREE BOOK!

"THE PARENTS' PRIMER" effectively dramatizes those basic facts which you are constantly striving to impress upon parents who are interested in music lessons for their children. By personally distributing this book to your own selective list of parents, you will find it an invaluable aid to your efforts in helping these parents create and sustain musical interest in their children. Write for copies needed to The Baldwin Piano Company Bldg. 3, Cincinnati 2, Ohio.

YBALDWIN

at the request of Leonard Bernstein



Know Your Pupil

by Mrs. Thomas W. Butler

I AM glad I am a music teacher! I feel that the story of music has so much happiness to give, if we just let it. No matter how deeply we feel the interest and the friendship of music, we teachers are always confronted with the question of how we can reach each student.

I tell my students I can do only two things for them: help them want to practice, and show them how.

But before my pupil can begin to learn how to practice, and before I can be of real help to him, we must get acquainted. In order to do this I have a registration time each year, with each student and both parents, when possible, present. With new students I find this a valuable time to explain to them and to their parents just what I hope to do during the school term for that child.

After the discussion of our aims, courses of study, playing opportunities, scholarships, and the joys of playing the piano for ourselves as well as for others, I ask the child if that sounds like what he or she wants. The answer is always in the affirmative. So from the very beginning the choice to study music is the student's.

Personal Questions

I then ask the student a number of questions such as, "What is your favorite color?" or, "Is there any color you don't like?" Once I had a fourteen year old boy who wanted everything black; shoes, suits, shirts and even sheets. His answer to my final question of, "What do you want to be when you grow up?" was "A Funeral Director." Then I realized his interest in black had a basic reason.

Most little children don't like black, and I never wear black either when I register students or when I am teaching.

I also ask questions as to their likes and dislikes in foods, studies at school, sports, pets, collections, hobbies, movies, radio, and television programs.

Anytime a student comes to register just because "My Mother wants me to take music lessons," I tell him I will gladly explain everything to him and his parents, but that I could not complete his registration until after

a one month trial. I charge a \$5.00 registration fee, so I do not accept any money until at the end of the trial period.

Once when a boy told me he didn't want to take lessons, I told him maybe we didn't want him either, but after the one month trial period, he became so interested he was afraid he would have to stop.

It may be that my registration is something on the order of fortune telling. Could it be that the people who go to fortune tellers just pay the price to talk about themselves for a given length of time? Children are no different, for they like to talk about themselves too.

Good Investment

I seldom have a registration that there is not an expression of appreciation from the parents for my interest in the child and for "taking up so much time." I feel I have no better investment of my time during the whole year than registration.

A question may come into your mind as to how we can find the time for registration and the added work involved. I must admit it takes time, and I have spent as many as 17 hours a day doing it, but I have enjoyed it so much it was not work, just a fine opportunity to get acquainted with my pupil and his or her parents.

I end each registration interview with the statement to the student that no matter what happens, I am always on his side.

I have another pet plan which may at first appear to involve too much time and effort. This is the Class Lesson. Each student, adult or child, has a half hour private lesson either with me or with one of my assistants, and an hour Class Lesson with me each week.

The first part of the Class Lesson is devoted to the mechanics of music. It may be the explanation of the pattern for the major or minor scale; the correct approach to the piano; how to set up a good practice schedule; public performance; the mechanical aids to sight reading and memory work; major stress is given at this time on rhythm and how it may be acquired;

much drill on the letter names and values of notes; drill in the saying of the scales and cadence chords; special technical exercises; stories of operas; the study of history of music; story followed by the playing of one of the piano suites; explanation of the Florida West Coast Symphony Programs and the instruments used in a symphony orchestra; Community Concerts, and Sarasota Choral Society Programs.

The second half of the Class Lesson is devoted to actual playing and constructive criticism. Every student plays each week, thereby giving me a weekly check on each student's progress. The students themselves elect the Star Performer for the day, and with each vote there must be a valid reason.

I also select the student I feel has made the most progress during the preceding week.

Award Cards

Both winners are given Award Cards in recognition of outstanding work. The student gaining the most Award Cards receives a \$5.00 cash award at the annual recital.

Stress is laid on perfect performance (perfect rhythm and perfect notes), and at some times only students turning in a perfect performance are permitted to be elected winners.

Of great enjoyment to the smaller children is Class Lesson Candy; also the playing of a number of Musical Games.

All Class Lesson Groups are members of the National Federation of Music Clubs.

Parents are invited to attend all lessons. We feel they will enjoy them, and we like them to know what we are trying to do for their children.

Many teachers ask about my Class Lesson plan and then remark, "Oh, I could never get my pupils to come an extra time to Class Lesson." I do not accept any student who cannot come to Class, for I feel I can do only a half job for that person.

We have such good times at Class.

(Continued on page 20)

Mrs. Thomas W. Butler is the founder and Director of the Butler School of Music, 1955 Bahia Vista Street, Sarasota, Florida.

DOES PRACTICE PAY?

by Nadine Dresskell

WHETHER we are a beginning teacher or an artist teacher our success depends entirely upon how effectively our students practice. Since practice is done in the home, we are at the mercy of the parents in this matter. It is up to us to talk to them frequently about their children—don't wait until you have to report some lack of effort or cooperation on the part of the child!

Be sure the parents, as well as the child, understands what you are aiming at and that they know just what they can do to help. Above all, warn them against saying and doing things that will hinder the child's development, lessen his enjoyment of practice, or undermine his confidence in himself or his teacher.

We all now have many problems, which are so I am not going to attempt to discuss all of them. I simply want to discuss briefly what seem to me to be the two most vital ones: (1) When, how, and where the child should practice, and (2) How to get the student to realize that the habit of daily practice is a valuable one to develop.

Parents

How many fathers have said, "I'll pay for the lessons, but be sure you do your practicing before I get home." How many mothers have said, "Yes, Judy is taking lessons, but she hasn't anything she can play for you." (This is equivalent to saying that the exercises, scales, studies and so forth that she practices are something to be tolerated by the family, but certainly to be hidden from "company".)

How many of your students practice in their bedroom or other room which is closed and isolated from the rest of the family so as not to bother father's reading, mother's telephone conversation, and little brother's television programs? These are some of the mistakes unthinking parents make; they are practically

ostracizing their children for practicing. How can children believe that it is a worthy undertaking! No wonder they hate to practice and do so with one eye on the clock and their heads filled with thoughts of what they will do when released from this punishment!

They should practice in the family circle. They should be made to feel that their practice is IMPORTANT! Important enough for brother to shut off the television, for father to lay down his newspaper, and for mother to ask her friend to call back later. There should be no feeling of critical watching, but of sharing enjoyment in an important part of the family life.

Togetherness

Let the family plan together and set practice times when all can listen, helping when asked, encouraging, praising, and participating when possible. They should show their enjoyment of an exercise well played, a hand and arm position correctly maintained, and other indications of healthy growth in music, just as they express pleasure at evidences of physical maturity.

Practice periods need not be long, indeed, they will be much shorter when carried out in this way because the child can concentrate, he feels secure, and that he is doing something important to the whole family—therefore doubly important to him.

Talk to your parents, get them to try this plan. You, and they, will be overjoyed with the results.

All parents realize that similar conditions are necessary at meal times so that the body may be nourished; most parents take time out to join their children in some sort of spiritual instruction; it is up to us to point out to them that the personality of the child needs cultural food as much as the physical and spiritual and that it should be presented in a similar pleasant way.

I think parents should pay their children to practice. Yes, I'm sin-

cere, I believe in paying for practice—let me explain why.

Under the economic pressures of our society today, we have come to hold in highest esteem that which costs most, and to feel we are successful when we earn a good salary. No wonder music suffers as soon as there is a financial slump! Families feel that music is an "extra", an extravagance without which they can get along if necessary. They often discover too late that without the "extra" cultural things, life can be a poor, barren experience.

I say that a child should realize from the beginning that what he is doing in his daily practice is important. It is important enough for his parents to spend considerable sums of money on, so why shouldn't the child realize this?

Most of us appreciate most that for which we work the most. Why should the child not be helped to understand that taking lessons in any kind of music is a privilege, one for which he should be willing to work.

One way to emphasize this is to tie his allowance to his practice. I don't believe in just giving a child an allowance. I think it is important to a child's self esteem to feel that he, as well as the other members of his family, is worthy of the money he is given to spend.

Neither do I believe in paying a child for household duties, since I feel all children should be brought up to have a pride in their home and to share in the responsibility of keeping it a place worthy of this pride.

Recognition

However, I do feel that when children contribute to the culture of their home by bringing music into it, they should be recognized as bringing in something just as valuable as a book, a record, a painting, a beautiful rug, and so on. Why shouldn't they be paid for this?

I set up in my home a scale of pay which, if my child does the minimum amount of practice, will enable her to make enough money to pay for her music and lessons. Any practice (not playing for her own or others pleasure) she does above this is paid for at either the regular rate or at a bonus rate; this becomes her spending money.

(Continued on page 19)

Nadine Dresskell is Assistant Professor of Music, Arizona State College, Tempe, Arizona.

HERMAN D. Kenin, president of the American Federation of Musicians, on December 30, 1958, announced the formation of a National Advisory Committee of leading exponents of music to assist in the furtherance of two Federation music projects: the International Strings Congress and the search for the Best Dance Band of 1959. The first will provide annual scholarship instruction for talented young strings instrumentalists and the second is a national contest to support the revival of public dancing to live music. Both aim to develop live music and the musicians' profession.

At a meeting at Federation headquarters in New York on December 29, 1958, attended by a score of leaders in music, entertainment, and industry, Dr. Roy Harris, composer-conductor-educator who will direct the Strings Congress, reported that Oklahoma's famed Greenleaf Lake area, near Tulsa, had been made available as the site of the scholarship summer school. He said that the course of instruction for string competition winners will run from June 15 to August 8, 1959, with an outstanding faculty of string teachers in residence.

Community Committees

Mr. Kenin made known that among those who will serve on the International Strings Congress advisory committee are: James P. Mitchell, Secretary of Labor; Leopold Stowkowski, internationally known conductor; Yehudi Menuhin, noted concert violinist; conductors, Eugene Ormandy, Leonard Bernstein, Howard Mitchell, Vladimir Golschman, Nicholas Slonimsky; Samuel Rosenbaum, Congressman Frank Thompson, Jr. of New Jersey, and cellist Gregor Piatigorski.

Cooperating with the Federation's National Advisory Committee in providing the International Strings Congress summer scholarship site is the Greenleaf Lake Festival Inc., of Tulsa, an association consisting of leading citizens of that city who have underwritten a distinguished faculty of artist-teachers. Officers are Burch Mayo, president of the Tulsa Chamber of Commerce, William G. Vandever, vice president, and Russell F. Hunt, secretary-treasurer. Governor-elect J. Howard Edmondson of Oklahoma will serve as honorary president of the sponsoring group.

International Strings Congress and Best New Dance Band of 1959

Assisting in the arrangements with Dr. Roy Harris are Paul J. Cumiskey, president of Tulsa's AFM Local 94 and Douglas H. Timmerman, executive vice president of the Tulsa Chamber of Commerce.

Greenleaf Lake Festival, Inc., is a youth camp, newly constructed in a state park in the mountains of Oklahoma on the shores of a 1475 acre spring-fed lake. In addition to existing modern facilities, thirty new practice sheds are being constructed to accommodate the Congress students. Combined with intensive study, this beautifully wooded location will provide supervised outdoor recreations, swimming, boating, fishing, and hiking.

Fifty Scholarships

A minimum of fifty scholarship students between the ages of 15 and 21 from the United States and Canada will be provided for with all expenses paid. According to AFM President Kenin, approximately forty Federation Locals have already pledged scholarship contributions to winners of community auditions presided over by leading symphony players.

Dr. Harris has secured the enthusiastic cooperation of the following artist-teachers:

Roy Harris, director and conductor.

Violins—Sidney Harth, newly appointed concertmaster of the Chicago Symphony; Victor Aitay, associate concertmaster of the Chicago Symphony; Frank Hauser, concertmaster of the San Francisco Symphony.

Violas—William Lincer, principal violist of the New York Philharmonic; Abraham Skernick, principal violist of the Cleveland Symphony.

Cellists—Theodore Salzman, principal cellist of the Pittsburgh Symphony; Laszlo Varga, principal cellist of the New York Philharmonic.

Double-bass—Warren Benfield of the Chicago Symphony.

Faculty concert pianist—Johanna Harris.

The faculty and students will give

twelve or fourteen free concerts to the citizens of Tulsa, providing for the students and faculty of the Strings Congress a direct, social relationship with the community. These concerts will, by the permission of the Federation of Musicians, be recorded on hi-fi equipment for national and international broadcasting for educational purposes.

Among those serving on the National Committee of the Best New Dance Band of 1959 are: top orchestra leaders, Howard Barlow, Sammy Kaye, Lawrence Welk, and Stan Kenton; Tom Archer, publicity chairman, and Otto Weber, managing secretary of the National Ballroom Operators Association; Richard Frolich, ASCAP; Oliver Daniel, Broadcast Music Inc.; Paul E. Richards and Don Jacoby, Conn Instrument Corp.; A. C. Weems, General Artists Corp.; Paul Ackerman, music editor, Billboard Magazine; and Secretary of Labor Mitchell.

Advisory Committee

All 700 AFM Locals in the United States, Canada, Alaska, Hawaii, Puerto Rico and the Virgin Islands have received instructions on how to set up community committees to promote both the International Strings Congress and the Best Dance Band contests.

Young musicians interested in either of these projects should contact the nearest American Federation of Musicians Local.

In making known the Federation's public service planning in behalf of live music appreciation, Mr. Kenin said:

"One of our nation's most precious material resources is the potential of our talented youth. The Federation of Musicians is determined insofar as possible to fulfill its responsibilities in helping solve the major problems of music education and to win public appreciation and support for this vital need. We are gratified and encouraged to have associated with us in these undertakings so many distinguished and able leaders in government, industry, and the arts."

PIANO SECTION of MTNA

CURRENT PIANO TEACHING LITERATURE compiled by Dorothea Persichetti

DURING the 1958 convention of the Pennsylvania Music Teachers Association held in Philadelphia, October 26-28, Dorothea Persichetti presented a survey of current piano teaching literature, and distributed the following list. Mrs. Persichetti performed many of the compositions listed below illustrating the attractiveness of each composition to great advantage. For the benefit of those who did not attend that convention, and secure a copy of Mrs. Persichetti's list, it is presented here.

In addition to the piano teaching pieces listed here, there are undoubtedly many more currently available which are attractive and highly useful. However, knowing that it is impossible to examine all the piano teaching literature that is currently available, the present list is presented at this time with the hope that it will prove useful in bringing to the attention of our readers at least the titles and names of composers and publishers of a portion of the piano teaching literature now available.

The next step, that of examining the music, and determining its usefulness, is up to the individual teacher.

KEY TO PUBLISHERS

S —Summy	R —Ricordi
CF —Carl Fischer	Ma —Marks
P —Presser	Me —Mercury
W —Witmark	S&G —Schroeder & Gunther
L —Leeds	B&H —Boosey & Hawkes
E&V —Elkan-Vogel	A —Associated
JF —J. Fischer	D —Durand
GS —G. Schirmer	U —Universal
N —Novello	Sh —Schott

EASY

Cock-a-doodle-do	George Anson	S
Once Upon A Time	Everett Stevens	CF
Licorice Sticks	Everett Stevens	CF
Lullaby for a Baby Panda	Irving Fine	P
Victory March of the Elephants	Irving Fine	P
The Elephant	Judith Dvorkin	S&G
Dance Pastorale (Rondino)	George F. McKay	P
Touchees Blanches	Darius Milhaud	CF
Waltz on the White Keys	Isadore Freed	P
Nocturne	John Cacavas	W
Russian Folk Song	Alexandrov	L
Slumber Song and Siris Dance	Alan Hovhaness	L
Parades	Vincent Persichetti	E&V
Short Rote Soles	Kathryne Owens	JF
10 Tunes for 10 Fingers	George Anson	E&V
Key Parties	Marjorie Johnson	GS
Key Parties for Minors	Marjorie Johnson	GS
Sight Reading Tests Gr. 1 and 2	Henry Duke	N
Easier Than Easy	Ada Richter	E&V
24 Favorite Carols	Elizabeth Suddards	E&V
Nature Stories	Elizabeth Gest	E&V
Contra Puns	Ada Brant	E&V
Follow the Leader	Judith Dvorkin	E&V
The Echo	Judith Dvorkin	E&V
All in a Day	John Verrall	P
Little Song	Burrill Phillips	E&V
That's for Me	Michael Brodsky	E&V
Call of the Canyon	George F. McKay	P

A Waltz for a Penny	Scott Watson
The Paint Box	Anthony Donato
Mikrokosmos Vol. 1-6	Bela Bartok

P
P
B&H

MEDIUM

Fiddlin' Joe	Douglas Moore	CF
Around the May-Pole	Isadore Freed	CF
The Irishman Dances	Henry Cowell	CF
Lullaby	George Fiala	A
Six Little Preludes	Vladimir Padwa	A
Hill Billy Boogie	Mark Nevin	S&G
Lousnag Kisher	Alan Hovhaness	P
A Sad Little Tune	Gnessina	L
The Jolly Barber	Michael Brodsky	E&V
American Kaleidoscope Set 1-2	Elie Siegmeister	S
Mountain Idylls	Alan Hovhaness	A
Six Modal Miniatures	Everett Stevens	P
Hora	A. W. Binder	P
Tales from the Flamenco Kingdom	Carlos Surinach	A
Cross Talk	Karol Rathaus	CF
Salterello	Bernard Wagenaar	P
Prelude	Douglas Moore	P
The Bear and the Beehives	Robert Graham	E&V
The Kite and the Pigeons	Robert Graham	E&V
For Children Vol. 1-2	Bela Bartok	B&H
Music for Children	Serge Prokofieff	GS
Inventions	Ross Lee Finney	S
Serenade No. 7	Vincent Persichetti	E&V
Eight Piano Pieces	David Diamond	GS
Maple-Sugaring	Ernest Bacon	GS
Two Short Suites	Marga Richter	L
Holiday	Leon Stein	P
Song Without Words	Harold Shapero	P
S. American Piano Music	Henry Levine	R
Boat-Song at Dusk	A. W. Binder	P
Flowers in the Wind	A. W. Binder	P
Petite Etude	Wallingford Riegger	P
Rondino	Jaime Pahissa	R
Dance for a Holiday	Douglas Moore	P
Evening Music	Robert Palmer	P
Lyric Piece	Halsey Stevens	P
Intermezzo	Earl George	E&V
Six Israeli Dances	Haim Alexander	L
A Child Loves	Darius Milhaud	L
Zoo	Cyril Scott	Sh
Gymnopedie	Eric Satie	Ma
Variations for an Album	Vincent Persichetti	Me
Little Piano Book	Vincent Persichetti	E&V
Sonatinas 1-6	Vincent Persichetti	E&V
Picnic for Piano	John Cacavas	E&V
Enfantes	Ernest Bloch	CF
A Handful of Pleasant Delights	Richard Drakeford	N
Melody	Leon Stein	P
Staccato Dance	Harold Shapero	P
School Bus	Robert McBride	P
Toccata	Isadore Freed	P
Six Enfantes	Robert Casadesus	D
11 Pieces Enfantes	Alfredo Casella	U
Poemetti	Gian-Carlo Menotti	R

(Continued on page 22)

CREATIVITY IN MUSIC TEACHING

by Robert S. Taylor

IN reading Alfred W. Humphrey's article, "Creativity in Music Education" in the November-December, 1958, issue of *AMERICAN MUSIC TEACHER* I am tempted to believe he was putting his readers to a test. I can hardly believe a thoughtful musician, especially a music educator, could be so easily confounded by the charge of a nonmusician that music teaching is noncreative because it teaches the "system" first and so squelches any creative impulse in the learner.

This charge coming from "someone outside the field of music" might be excused on the basis of lack of understanding of the processes, but even a nonmusician should be able to understand the unique nature of the musical process. It is astonishing to me that at no time in his article did Mr. Humphreys mention the re-creative aspects of music.

This characteristic of its processes music shares only with the theatre and the dance. Yet it has its own special requirements and qualities that are entirely unique with music as an art.

I do not wish to maintain that there is not a woeful lack of creativity in much of the teaching of music—that is, a lack of analysis and imagination on the part of teachers. Too many, indeed, teach the system in the most cut and dried way, wasting hours and years on routines that should not be foisted upon beginners or required of any but the most serious students, without asking themselves whether such routines and drills are really necessary and productive.

Others uncritically take up and use the many available materials that employ clever but unmusical devices that simply waste time and divert the attention of the student from the music. All this teaching meanwhile neglects the constant requirement that the real aim of the study be kept clearly in the foreground—the musical aim.

It is here that creativity comes in.

Robert S. Taylor is a piano teacher in Bethesda, Maryland.

From the beginning the aim should be musical understanding and playing. Also from the beginning the student must be engaged in the necessary processes of learning the musical language and of mastering to some degree a musical instrument on which to recreate this language in terms of sound.

The fact is that for the very great majority of its practitioners music is entirely a *recreative* art. Certainly in the lower levels there can be experimentation and free creative activity in music with rhythm instruments and simple melodic instruments. Also in such fields as popular and folk music there is the element of creativity in the treatment of the given melody by improvisatory accompaniment and variation.

Yet in the great literature of our musical heritage—old and new—creativity must be exercised in perception and interpretation. No one who understands the recreative process in music and is free to recognize that there is no possible way for the composer to indicate exactly how the music is to be realized can fail to observe the considerable latitude there can legitimately be in performance.

As far as the teaching of theory goes, it should be pointed out that enlightened modern texts can now be found that present the traditional methods and forms as "how music has been written" instead of as "how to write music." This certainly is a more intelligent approach to the study of traditional methods, as the emphasis is then on the understanding of the earlier composers and their music. The study of newer methods and the encouragement of freedom in creative work seem to me to be of interest and value chiefly to those who have shown a creative urge and are advanced enough to engage in such creative activity.

We still have the same instruments and the twelve-tone scale. Attempts to free music from the limits imposed by the rigidly established half-step separation of tones have never gotten very far. It would seem that we have evidence enough that there is

much room for creative imagination within this system. It should also be obvious that only the creative genius can do much about escaping from this limitation and, as Mr. Humphreys points out, he will have a hard time convincing the rest of the world that he is creating music. I cannot see that this escape can be accomplished at the level of music education.

Let us by all means have more creativity in the teaching of music, but let it be evidenced in the imagination and intelligent analysis of the teacher. Let us avoid the drilling of systems until the student can understand and appreciate the nature of music enough to see the purpose and need of the system and the drill.

Let us restrain ourselves from insisting that the pupils perform exactly as we would perform, but rather encourage them to find in the music their own meaning within the frame of the composer's "sketch", for notation can be no more than this. Let us refrain from constant emphasis on mistakes, but rather encourage freedom and motion and expressiveness in playing.

Then as the student gains in understanding, let him be encouraged further, into mastery and refinement and the elimination of intrusive imperfections as far as his ability and seriousness will allow.

TO THE EDITOR

Dear Sir:

American Music Teacher is a constant source of inspiration, especially to a teacher like myself living in a small rural community. Each issue is like a breath of fresh musical air that energizes my inner resources, and believe me, there are times when I need it.

*Mrs. Margaret Adrian
Montello, Wisconsin*

Dear Sir:

I feel as though every teacher should say "thank you" to you for all the work you do to keep us on the beam. I, for one, read every word and find many helpful and stimulating articles in *American Music Teacher*.

*Harriet S. Harris
East Cleveland, Ohio*

FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATES

Oklahoma	March 15-16, 1959, Oklahoma City University, Oklahoma City
Alabama	June 14-16, 1959, University of Alabama, Tuscaloosa
Texas	June 14-17, 1959, Shamrock Hilton Hotel, Houston
Minnesota	June 21-22, 1959, University of Minnesota, Minneapolis
Ohio	June 23-25, 1959, Miami University, Oxford
Indiana	July 12-14, 1959, Valparaiso University, Valparaiso
Washington	July 15-18, 1959, University of Washington, Seattle
Montana	July 27-31, 1959, Missoula
Mississippi	October 30, 1959, Mississippi College, Clinton
Florida	November 1-3, 1959, Daytona Plaza Hotel, Daytona Beach
Maryland	November, 1959, Baltimore
Tennessee	November, 1959, Memphis
Mississippi	October 29, 1960, Oxford

DIVISIONAL

Southern	February 9-12, 1960, Kentucky Hotel, Louisville, Kentucky
East Central	February 16-19, 1960, Commodore Perry Hotel, Toledo, Ohio
West Central	February 23-26, 1960, Wichita, Kansas
Southwestern	March 1-4, 1960, Hotel Marion, Little Rock, Arkansas

NATIONAL

February 24-28, 1959, Hotel Muehlebach and Municipal Auditorium, Kansas City, Missouri



by John R. Hellams, Jr.

THE Georgia Music Teachers Association held its fifth and most successful annual convention to date November 9 and 10, 1958, at Agnes Scott College, Decatur, Georgia.

The convention opened with a program presented by the Georgia Composers which included the playing of the winning composition of the Georgia Composers Chamber Music Contest—the *Sonata for Violin and*

Piano, by James Harry Persse of Savannah, Georgia. Also the thirteen finalists from the Student Composition Contest were played, and the winner was chosen—David Parker, a student of the University of Georgia in Athens.

The Student Recital, another annual feature, presented outstanding musical students from throughout the state.

Sunday evening, Dr. Timothy Miller of the Agnes Scott faculty gave a profound and scholarly piano recital consisting of the *Partita in D Major* of Bach, the Schumann *Fantasy in C Major*, and the *Third Sonata* of Hindemith. This fine program was followed by two films—one on Wanda Landowska and one on Pablo Casals.

On Monday morning, two stimulating and informative sessions on teaching materials were conducted by Miss Elizabeth Tillman of Atlanta, and by Miss Vola Jacobs of Augusta. A fine lecture demonstration on vo-

cal pedagogy was presented by Fletcher Wolf, director of the Atlanta Boy Choir, ably assisted by Miss Evelyn Beasley, soprano with the Atlanta Opera Arts.

William Weaver, GMTA President, presided over the luncheon and business meeting with his usual verve, wit, and efficiency. Mr. Weaver commended the excellent work of our membership Vice President, Mrs. René Buday, who is largely responsible for our high place on the National Membership Scoreboard. Miss Louise Harwell, retiring Program Vice President, was also commended for her fine work. She was elected to the Executive Board. Dr. Timothy Miller was elected to serve as Program Vice President for the coming year. Mr. Frank Crockett, new Musical Consultant of the Georgia State Board of Education, was introduced and gave a few, but vital and interesting remarks about his work in Georgia.

Final Program

David Beaty, organist of Shorter College, played a magnificent program on the new Schlicker organ at the Protestant Radio and Television Center, following the business meeting. The final program, Monday afternoon, was presented by the Chamber Music Group of the Wesleyan College faculty, consisting of Kees Kooper, violin; William A. Hoppe, violin; Vernon Taylor, viola; Walter Steinhouse, cello; and Mary Louise Boehm, piano. The professional excellence of the group speaks well indeed for Wesleyan College.

The banquet was blessed, not only with good food, but with good singing, and with good thinking. It was held at the Candler Hotel in Decatur, scene of the first banquet of the first convention of the Georgia Music Teachers Association six years ago. Mrs. Beverly Wolff Dwiggins,

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Symphony", this being a very inter-
esting and perceptive analysis of the
basic problems of musical criticism.



by Merton S. Zahrt

THE 18th Annual Convention of
the Illinois State Music Teachers
Association was held November 9
and 10, 1958, on the campus of
Southern Illinois University at Car-
bondale. Dr. Robert Mueller, Vice
President of the Southern Region of
ISMTA and a member of the music
faculty at SIU, served as chairman
of this very successful convention.
The convention theme was "Accent
on Youth."

The opening general session was
held in the Morris Library Auditor-
ium at 2:15 p.m. with President
Duane A. Branigan in charge. After

words of welcome by Dean Burnett
Shryock of the School of Fine Arts,
and Dr. Henry Bruinsma, Chairman
of the Music Department of SIU, the
Northwestern University Trio of
Evanston consisting of Angel Reyes,
violin; Dudley Powers, cello and Gui
Mombaerts, piano, presented a thrill-
ing performance of the *Trio in B
Major, Opus 8*, by Johannes Brahms.
Following this performance, MTNA
President, Duane H. Haskell, ap-
peared as the principal convention
speaker. His topic was "MTNA, Past
and Present."

Second Program

The second musical program of the
convention at Carbondale was a vo-
cal recital by Leslie Chabay, tenor,
currently a visiting professor of mu-
sic at SIU, and Artist-in-Residence at
Washington University, St. Louis.
With Dr. Leigh Gerdine as accom-
panist, Mr. Chabay presented the
cycle of songs, *Die Schönmüllerin*
by Franz Schubert.

Following an opportunity to visit
the exhibits, the Convention Banquet
was held in the SIU Cafeteria at
5:45 p.m. An excellent dinner was
enjoyed by all, and the illustrated lec-
ture on "Musical Russia—a Personal
Observation" presented by Dr. Leigh
Gerdine, Blewett Professor of Music
and Chairman of the Department of
Music of Washington University, St.
Louis, Missouri, was a rare treat.

The final program on Sunday was
a piano recital at 8:15 p.m. by Dr.
Steven Barwick of the Music Depart-
ment of SIU. Compositions by
Rameau, Beethoven, Schubert, Fin-

ILLINOIS STATE MTA 1958 CONVENTION PERFORMERS



Southern Illinois University Faculty Woodwind Quintet: Will Gay Bottje,
Donald Peel, Arthur Barnes, Robert Forman, and Robert Resnick.

ney and Debussy were presented.

At 9:00 a.m. on Monday, three section meetings were held concurrently. At the piano section, Dr. Robert Pace, of Teachers College, Columbia University, New York City, presented a lecture-demonstration: "Good Materials and Editions—The Basis for Good Musical Taste." This was followed by a panel discussion: "Improving Teaching Materials" with Stanley Fletcher of the University of Illinois as chairman, and assisted by Dwight Drexler of Illinois Wesleyan University at Bloomington, Mrs. Pearl Grant of Decatur, and Miss Helen Longbons of Marion, Illinois.

The Voice Section meeting heard a lecture-report: "An Experiment in Community Opera" presented by Hubert Norvill of Millikin University of Decatur. A group of songs was presented by Robert Elson, baritone, accompanied by Bedford Watkins, of Illinois Wesleyan University. Compositions by A. Stradella, A. Scarlatti, Schumann, Ravel, Willan, and Vaughan Williams were performed. The final item on the voice section program was a panel discussion: "After College, What?" led by William Taylor of SIU and assisted by Miss Bessie Ryan, past President of ISMTA from Chicago, and Mrs. Grace Duty of Marion, Illinois.

Theory-Composition

The Theory-Composition Section meeting was devoted to the topic: "The Role of Composition in the Teaching of Theory." John Silber of Illinois Wesleyan University was chairman, and panel members were Willis Charkovsky, Chicago Undergraduate Division, University of Illinois; Wilbur Ogdon, Illinois Wesleyan University; and Ed Warren, Alton Residence Center, Southern Illinois University.

The second general session was held at 11:00 a.m. and featured musical programs by Alan Aulabaugh, pianist, and Don Todd, violinist of Eastern Illinois University, followed by the Madrigal Singers and University Choir, Southern Illinois University, with Robert S. Hines as conductor. The program included movements III and IV of the *Sonata for Piano, Opus 26*, by Samuel Barber; the *Brahms Sonata in D minor for Violin and Piano, Opus 108*; and choral numbers by La Montaine, Hindemith, Poulenc, and

ILLINOIS STATE MTA 1958 CONVENTION SOLOIST



Dr. Steven Barwick, pianist, of the Southern Illinois University, Department of Music.

Vaughan Williams. The final selection, *O, Clap Your Hands*, (Vaughan Williams) for Choir and Brass Ensemble was directed by Arthur Barnes.

After the noon luncheon in the SIU Cafeteria, the third general session opened with a chamber music program featuring the SIU Faculty Woodwind Quintet consisting of Arthur Barnes (bassoon), Will Gay Bottje (flute), Robert Forman (oboe), Donald Peel (French horn), and Robert Resnick (clarinet). With pianist Kent Werner of McKenfree College, the quintet presented the Poulenc Sextet. Next, violinist Bernard Goodman and pianist Stanley Fletcher, of the University of Illinois, presented *Variations for Vi-*

ILLINOIS STATE MTA 1958 CONVENTION CHAIRMAN



Dr. Robert E. Mueller, Southern Illinois University, Department of Music, Vice President, Southern Region, Illinois State MTA.

olin and Piano by Herbert Elwell, and *Rondo Brilliant in B minor*, Opus 70, by Franz Schubert.

Following the chamber music program, lecture-demonstrations of the use of "Electronics in Music Education" were presented by Richard Uray of the SIU Broadcasting Service and by Drs. Robert Thomas, Robert Forman, and Charles Taylor of the Music Department.

The final musical offering was an interesting recital of Latin-American piano music presented by Herbert Renison of the Artist Faculty of the Sherwood School of Music of Chicago.

The business meeting closed the convention at about 5:15 p.m. The following officers were elected (for

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by Rolf E. Hovey

A **STIMULATING** and beautifully planned convention drew KMTA membership from all parts of Kentucky when the state organization met at the fine new music building at Eastern Kentucky State College, Richmond, November 20 and 21,

1958. Miss Jane Campbell who has presided over the conventions for the past four years joined the Director of the Department of Music, James E. VanPeurse, in serving as host for the meetings.

The central figure in the piano field was Mr. Stanley Fletcher, from the University of Illinois, whose main contribution was a lecture entitled "Dynamic Structure in Beethoven's Piano Music"; his playing of several representative works demonstrated his two chief points: (1) The structure of Beethoven's piano music is revealed by the composer's dynamic marks, (2) Fletcher advocated strict adherence to the composer's directions and avoidance of arbitrary imposition of other "romanticized" styles.

For the field of Junior Piano, Mrs. Benjamin Owen (Doris Owen) of the School of Music, Louisville University, played and discussed several charming examples of pre-Bach and post-Debussy music, emphasizing the value of this music as piano teaching material for the junior grades.

Opera

Mr. Moritz Bomhard of the Kentucky Opera Association, elaborated upon (1) the value of participation in opera workshops from the standpoint of integrating numerous contributing arts: music, art, painting, history, style, and so forth, and (2) the essence of good taste in affairs of art and all human experience.

In the field of Voice, Mr. Ohm Pauli of Western State College programmed recitals by Mr. James King, University of Kentucky, and Mr. John Sims, Southern Baptist Theological Seminary School of Sacred Music. A panel discussion of three common faults in singing, led by Mr. Robert Barr, Murray State College, Mr. Rolf Hovey, Berea College, and Mrs. Vasile Venettozzi, of Eastern State College, treated nasality, excessive breathiness, and elevated larynx.

The Church Music Section under the chairmanship of Mrs. Norman Chrisman presented a meeting introducing fine vocal literature which was presented by Vasile Venettozzi, soprano, Eastern State College, contralto Phyllis Jenness, University of Kentucky, tenor Russell Hammer, School of Sacred Music, Southern Baptist Theological Seminary, and baritone Donald Paschke, Berea Col-

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lege. Later, Dr. Arnold Blackburn of the University of Kentucky lectured on "Ideals in Church music," and presented a short program of anthems sung by the Eastern State College Choir under the direction of James E. VanPeurse. Dr. Blackburn condemned romantic, sensuous music, the purpose of which is to entertain the congregation rather than to create an atmosphere of worship, and supported the prerogatives of the organist and choir director to exercise their educated judgment in choice of materials, just as the minister decides without interference the subjects of his sermons.

Other highlights of the convention were the concert by the Medley's, duopianists, and the reception accorded the convention delegates by the Cecilian Club and the Saturday Matinee Musicale of Richmond.



by Ronald Stetzel

THE seventh annual convention of the Louisiana Music Teachers Association was held November 6-8, 1958, on the campus of Northeast Louisiana State College in Monroe, with Dr. Harry Lemert, Dean of Fine Arts, as Convention Chairman. Presiding over general sessions was LMTA President Willis F. Ducrest, also President of the MTNA Southern Division.

Official greetings were extended by Dr. George T. Walker, President of Northeast Louisiana State College. E. William Doty, Dean of the College of Fine Arts, University of Texas and then President of National Association of Schools of Music, addressed a general session on the topic: *Music in Performance and Its Relationship to General Education and Professional Education*.

Speaker at the Luncheon was Edward J. Hermann, Coordinator of Music and Art, Louisiana Department of Education, who made an eloquent plea for professional unity among musicians. Presiding over the luncheon was A. E. Wilder, Jr.,

KENTUCKY MTA 1958 CONVENTION



Eastern Kentucky State College Choir, James E. VanPeurse, Director, appearing before the Church Music Section meeting.

KENTUCKY MTA OFFICERS



Left to right: Thomas Stone, Western State College, Second Vice President; John Chrisman, Berea College, President; Ford Montgomery, University of Kentucky, First Vice President; and Grant Graves, University of Louisville, Treasurer.

Southeastern Louisiana College.

LMTA members who have become accustomed to hearing much fine music throughout the program were not disappointed. One evening was given over to a concert by the New York Trio, comprised of Fritz Jahoda, piano, Rachmael Weinstock, violin, and Otto Deri, cello.

Another evening concert featured the Northeast State College Concert Band under the direction of Joe Barry Mullins.

Other programs included a short recital of songs by Patricia Hurst, soprano, accompanied by Charles Reynolds, and a short recital of piano music presented by Mary Bro-



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den, all faculty members from Southwestern Louisiana Institute, Lafayette.

Concert in B Minor for Four Violins by Vivaldi was performed by four Monroe high school students, Jesse Newcomer, Jr., David Rogers, Jerry Rankin, and Barry Rogers, accompanied by Eloise C. Stanhope, NLSC.

The Northeast Louisiana State College Concert Choir, under the direction of Lee W. Fiser, presented a short program during the luncheon.

A special feature of each Louisiana MTA Convention is the program of compositions written by composers living in Louisiana. This year's program

included *Sonata for Horn and Piano* (1956) by Stanley Trogen, *Two Songs* by Eloy Fominaya, *Quartet for Strings* (1957) by John Donehue, *Four Songs* by J. Knight, and *Quartet* (1958) by Myrtis Fortenberry. Performers included Dorothy Bennett, Stanley Trogen, Betty Brandy, Holcombe Pryor, Beth Brown, Helen Cordiner, Elizabeth Barrett, Roy Bennett, Gilberto Mangius, J. Knight, Edgar Davis, Don Smith, Mickey Hooten, Ardoin Geofrey, and Rule Beasley.

A. E. Tellinghuisen, Louisiana Polytechnic Institute, Ruston, as

chairman of the Voice Section, presented Robert Burton, Southwestern Theological Seminary, Fort Worth, Texas, in a discussion of *The Ministry of Church Music*.

During the second Voice Section meeting, Guy Owen Baker, Newcomb College, New Orleans, spoke on *Prerequisites to Vocal Study on the Graduate Level*. He was assisted by a panel composed of Loren Davidson, Louisiana State University, Lee Fiser, NLSC, Willis Ducrest, SLI, and A. E. Wilder, Jr., SLC.

Piano Section meetings, presided over by Lucille Snyder Soule, Newcomb College, New Orleans, presented Egidio de Castro e Silva, Newcomb, in a talk entitled *Debussy and the Teacher* and Duchein Cazedessus, Louisiana Polytechnic Institute, speaking on *Recent Piano Teaching Material*.

George R. Marshall, McNeese State College, Lake Charles, gave a scholarly discussion of *Rhythmic Problems in the Early Beethoven Sonatas*, and a Post-convention Workshop for piano teachers and students was held on *Teaching Practical Piano; How, When and Where to Start* by Jane Smisor, Newcomb.

Strings

The String Section, with Eloy Fominaya, NLSC, as chairman, heard a panel discussion on *The Status of Organized String Programs in Louisiana; a Report*.

The Wind Instruments Section, J. Howard Reynolds, Istrouma High School, Baton Rouge, chairman, heard a discussion of developments and trends in the large wind ensemble presented by Joe Barry Mullins, NLSC.

At a later session, Joe G. Shepard, LPI, directed a discussion of writing for small woodwind ensembles and the same was done for small brass ensembles by Norman Smith, McNeese.

Chairman of the Theory-Composition Section is George R. Marshall. James Hanna, SLI, spoke on *Terminology and Teaching*.

For the benefit of the general membership of LMTA, Miss Helen Gunderson, LSU, discussed and demonstrated the James Aliferis Auditory-Visual Achievement Tests and the Rutgers University Music Dictation Series.

Ralph Squires, McNeese presented a fascinating discussion of *Concepts*

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of Theory as a Basis of Musical Interpretation.

No account of the 1958 LMTA Convention would be complete without mention of the welcome coffee periods hosted by Omicron Epsilon Chapter, Delta Omicron, and Eta Iota Chapter, Phi Mu Alpha Sinfonia. LMTA is indebted to Dr. Lemert, his faculty and Northeast Louisiana State College for the fine way in which convention arrangements were handled.

OKLAHOMA

by Bela Rozsa

THE Northeast District of the Oklahoma Music Teachers Association held its annual convention on the campus of the University of Tulsa, November 10, 1958.

Featured on the program was a book review, "Ten Perfect Fingers," by the author, Past OMTA President Lemuel Childers, a lecture-recital on the song transcriptions of Liszt, Rachmaninoff, and Godowsky, by Dr. Rodney P. Ash, newly appointed professor of piano at Oklahoma State University, and a recital by twenty-two district audition student winners.

Luncheon speaker was Mary Shoe Lowe, President of the Oklahoma Music Teachers Association.

PENNSYLVANIA

by Alma Leighty

THE annual convention of the Pennsylvania Music Teachers Association was held in Philadelphia, October 26-28, 1958, with headquarters at the Bellevue-Stratford Hotel.

President Stanley Sprenger presided, and informally welcomed the members at the Sunday evening buffet supper. Mrs. Maria Ezerman Drake and her committee had something interesting planned for every minute. The musical programs were

of an exceptionally high caliber, and the social "get togethers" delightful.

One of the highlights of the convention was the Monday afternoon lecture-recital by Bruce Simonds, pianist, and professor of music at Yale University. His remarks on the music were enlightening, and his piano playing was truly superb. "Worth coming to the convention just to hear this recital," was the opinion voiced by many.

To climax a wonderful day the committee had secured Dr. Otto Kinkeldey, one of the most noted musicologists in the country, as

speaker at the banquet. Dr. David Stone, Chairman of the Music Department of Temple University made his introduction of Dr. Kinkeldey a fitting tribute to a man who has had an immeasurable influence upon a host of music teachers in our colleges.

Dr. Kinkeldey's subject was "Music and Man". He warned his audience that it would not be a light after-dinner speech, but a serious talk. Serious it was, but certainly not dull or dry! Dr. Kinkeldey discussed the place music has had in the life of man from the time of the cave man down to the present, its

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function in religious worship, and as accompaniment for the dance. "Unfortunately," he said, "that dance music of today has fallen to such a low status." He spoke of the increased use of music in industry and in therapy for the mentally disturbed. In a lighter vein he referred to dinner music, which has been proven an aid to digestion even though the diner never listens to it! It was a talk to make teachers feel the importance and seriousness of their profession and to inspire them to work harder at it.

Other outstanding programs were: a service of organ and choir music by Dr. Alexander McCurdy and his choir of the First Presbyterian Church; violin music by Diana Steiner; a lecture on the art of accompanying with Natalie Moechle as soloist; a seminar by Dorothea Persichetti on the worthwhile in current piano teaching literature; a luncheon honoring Elizabeth Gest, with music by a trio from the Philadelphia Musical Academy; and a concert by Elaine Brown's "Singing City".

All in all it was a wonderful convention!

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Left to right: President, Eleanor Sholl; Vice President, Nelle McCready Wilson; and Recording Secretary, Marjorie Bucher. Miss Bucher is also Fourth Vice President of the Oklahoma Music Teachers Association.



by Usher Abell

THE fourth annual convention of the South Dakota Music Teachers Association was held on the campus of the State University of South Dakota on November 7 and 8, 1958.

For the first time, auditions were held this year under the Student Affiliate Division in piano and violin. The winner of the piano auditions was Miss Mitta Johnson, a high school senior of Aberdeen, South Dakota. Winner of the violin auditions was David Elder, a high school junior of Yankton, South Dakota. Both winners performed at the General Session, which was held on November 8. Mrs. Helen Murray of Augustana College is chairman of the Student Affiliate Division.

Mary Elizabeth Whitner, Educational Consultant for Carl Fischer, Inc., conducted a session for voice teachers and one for piano teachers. Both of her sessions were very well received by the music teachers who attended. Miss Bernice Halverson of Sioux Falls was chairman for the piano session.

Fay Templeton Frisch, whose appearance was made possible by the Wurlitzer Piano Company, gave two demonstrations, to interested audiences, of the Wurlitzer Electronic Pianos.

Mr. Maynard Berk, who was chairman of the organ session, organized a very interesting session. It included "Organ Repertoire and the Worship Service" with Mrs. Gerald Lygre discussing pre-romantic music, Dr. Evelyn Hohf discussing romantic music, and Mr. David Blanchard discussing post-romantic music. The second part of the session was devoted to a discussion of the organ of Ernest Skinner, by Jack Noble, contrasted with present trends evidenced by Aeolian Skinner, by

OKLAHOMA MUSIC TEACHERS ASSOCIATION



Standing, left to right: Robert Heckman, OMTA Treasurer; Lemuel Childers, former OMTA President; Mrs. Werton Dee Moore, President of Tulsa Accredited MTA; Dr. Rodney P. Ash, professor of piano at Oklahoma State University; and Dr. Max Mitchell, former OMTA President. Seated, left to right: Mary Shoe Lowe, OMTA President; Lucille Weston Gourley, OMTA N.E. District President; Marjorie Bucher, Fourth Vice President of OMTA; and Lecil Benedict, Secretary, N.E. District, OMTA.

Mr. Merle Pflueger.

The wind instrument session, organized by Mr. Charles Krusenstjerna, presented woodwind instrument music by Mozart, Mabel Daniels, Corelli, Hindemith, T. Stewart Smith, and Telemann.

One of the most interesting sessions, organized by Dr. Robert C. Marek, was the South Dakota Composers Concert. It included compositions by Floyd McClain, F. W. Teuber, Wendell Kumlien, Lewis Hamvas, Merritt Johnson, J. Laiten Weed, Dan Chazanoff, and Robert Marek.

At the banquet on Friday evening, Dr. Paul Beckhelm, President of the West Central Division of MTNA, spoke on the subject of "Music or Missiles."

Mr. David Murray was in charge of the vocal sessions. A lecture-demonstration was given on the morning of November 8 by Mr. Gordon Gaines, baritone.

The General Session on Saturday afternoon included the performance of several numbers by a string group made up of high school students of the state, and was conducted by Mr. Leo Kucinski, conductor of the Sioux City Symphony. Presented at this

session was a performance of an opera in one act by Floyd McClain called "The Snack Shop."

New officers elected for the next two-year term are: President, J. Earl Lee, Augustana College; Vice President, J. Laiten Weed, Yankton College; and Secretary-Treasurer, Maynard C. Berk, Sioux Falls College.

TENNESSEE

by Erwin H. Schneider

APPROXIMATELY one-hundred music teachers were in attendance when President Cyrus Daniel of Vanderbilt University called the Third Annual Convention of the Tennessee Music Teachers Association to order on Monday morning, November 10, 1958. The beautiful University Center Building on the campus of The University of Tennessee, Knoxville, provided an inspirational setting for the two and one-half days of the Convention.

Professor Ambrose Holford of the University Fine Arts Staff, who served as program and local Conven-

tion chairman, and his capable assistants, Professors Guy A. Bockmon and J. Clark Rhodes, had developed a stimulating and instructional Convention program.

The Convention began on Sunday afternoon, November 9, with an open rehearsal of the Knoxville Symphony Orchestra. An organ recital by Scott Withrow, of George Peabody College for Teachers, was presented on Sunday evening. This recital was followed by an informal reception for TMTA members and friends.

The Association was honored to have as its special Convention guests Mr. Frederick Schauwecker internationally known artist-lecturer from Roosevelt University and accompanist for Jussi Bjoerling, Richard Crooks, and Clair Dux; and Dorothy Gaynor Blake, nationally known teacher and author of piano teaching material.

Many delightful and inspirational musical programs were interspersed throughout the Convention program. Performances were given by the University of Tennessee Men's Glee Club, Women's Glee Club, Brass Choir, Woodwind Quintet, the Maryville College Opera Workshop, and the Knoxville Symphony Orchestra.

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An art song recital by Betty Anne Brown and Ambrose Holford with Frederick Schauwecker as accompanist, and a presentation of the J. S. Bach "Coffee Cantata" by members of the University of Tennessee Fine Arts Staff, also were included on the Convention program.

The general sessions dealt with an analysis and demonstration by David Van Vactor and the Knoxville Symphony Orchestra of the Paul Fetter composition "Contrasts for Orchestra"; a lecture demonstration by Frederick Schauwecker on the "Art Song"; a review of "Certification and the Tennessee Music Teacher" by Alfred L. Schmied, Head, Fine Arts Department, University of Tennessee; and a report on "Tennessee's Pilot Local Association" by Professor Guy Bockmon, and Miss Florence Hubbard, President of the Knoxville Local Association.

The panel discussions and special interest sessions, as usual, proved to be most enjoyable and instructive. Dorothy Gaynor Blake headed the Junior Piano sessions; Erwin H. Schneider, the Music Therapy ses-

sion; Raymond Haggh, the Music Theory session; Arthur Schoep, the Opera sessions; George F. DeVine, the Music Appreciation session; Alfred L. Schmied, the Senior Piano sessions; and Frederick Schauwecker, the Accompanying and Art Song sessions.

The Convention banquet was held on Tuesday evening, November 11, with Dr. Frank B. Ward, Dean of The University of Tennessee, College of Business Administration, and Mr. George R. Dempster, internationally known industrialist and former mayor of Knoxville, as guest speakers. Dr. Ward welcomed the delegates to the University campus, and outlined the role of the arts in a science orientated culture. Mr. Dempster, a self-styled nonmusician, spoke on the values of music, as he found them, in daily living. Dr. Erwin H. Schneider served as toastmaster.

Two important steps were taken by the Association at the Annual Business Meeting. First, on the motion of Professor Alfred L. Schmied, a committee was formed to develop a certification plan for private music

teachers in Tennessee. The committee was empowered to pursue such a plan with the Tennessee State Department of Education. Professors Erwin H. Schneider, Guy A. Bockmon, and Alfred L. Schmied, were appointed to this most important task.

A second important action dealt with the establishment of local associations. The delegates voted to refund one dollar of the state dues paid by each new member joining a local group—the refund to be made to the local association. It was felt that such an arrangement would stimulate memberships and also provide local associations with additional funds for organizational purposes.

Miss Florence Hubbard, President of the Knoxville Local Association (the first local group to be organized in the state—over fifty members at present), announced that the Knoxville group would be happy to assist in the formation of other local associations.

The Association accepted three specific goals for the coming year: 1) the establishment of at least one new local association in each section of the state; 2) the sponsoring of at least one Private Teachers Workshop in each section of the state; and 3) the establishment of student auditions throughout the state for the purpose of selecting student soloists for future conventions. These goals were felt to be realistic by the group, and with the enthusiasm exhibited at the Convention, they will be achieved.

The election of officers for the coming year concluded the annual business meeting of the Association. Officers elected were: Cyrus Daniel, Vanderbilt University, President; Guy A. Bockmon, University of Tennessee, Vice President; Erwin H. Schneider, University of Tennessee, Secretary; and Alma Baskerville, Carson-Newman College, Treasurer.

The Fourth Annual Convention of the Tennessee Music Teachers Association tentatively is planned for November, 1959, in Memphis. Many members, inspired by their Third Annual Convention, are now making plans to attend the National Convention in Kansas City, Missouri.

TENNESSEE MTA 1958 CONVENTION

Left to right: Dr. Frank B. Ward, Dean of the College of Business Administration, the University of Tennessee; Dr. Erwin H. Schneider, Professor of Music Education, The University of Tennessee; and Professor Guy A. Bockmon (extreme right), Department of Fine Arts, The University of Tennessee; welcoming Mr. Cyrus C. Daniel of Vanderbilt University, President of the Tennessee Music Teachers Association, to The University of Tennessee campus.



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DRESSKELL

(Continued from page 5)

Through this method I have been able to instill in her a respect for practice and its value that she would not ordinarily have had. Also I have been able to keep her at her music when most of her friends dropped it upon entering high school and taking after-school jobs.

I paid her the same rate per hour for the practice as she could earn by "baby sitting" or working at other teen-age jobs.

Valuable Training

I feel that this practice of basing the child's allowance upon something which we feel is a valuable part of his training for adult life is an invaluable aid in helping him to establish the daily habit of practice as an important part of his life.

I have learned from this experience some of the things we need to point out to parents when we discuss this plan with them.

First, don't tie this plan in with such so-called signs of successful lessons as "finishing a study", "taking up new material", "playing on a recital". This sets up a barrier between pupil and teacher and makes for tension during the practice period.

Second, lean a little to the "under" rather than the "over" side when determining the minimum daily practice time. Be realistic, start with the amount of time the student is willing to give and increase it as he grows older and more advanced. Of course the length of time for daily practice will be determined by the age of the pupil, the number of lessons a week, the length of the lessons, the stage of advancement of the material covered, and so forth, but it should also take into account the other valid demands on the child's time—including his right to leisure time.

One good way to determine it is to see how long it takes a child to

practice, not just play through, a new lesson assignment. This should be done the day after he has taken his lesson, since it will presumably take him the longest time then.

Minimum Standard

I would make this time the minimum time standard, providing you are sure it does not demand too much of the child's leisure time, and providing the child is able to concentrate for that length of time. If one or the other of these conditions is not true, the teacher should reduce the assignment.

For example, if the child pays \$4.00 per week for his lesson, and averages 50c for music and can only practice thirty minutes a day, you should pay him \$1.50 per hour (I count only six days, leaving the seventh for rest or for make-up practice).

What youngster or teen-ager won't be proud of earning \$1.50 an hour?

Of course, since he will have to use this \$4.50 to pay for his lesson and music, you must enable him to earn "spending money" through practice also. This we call "Overtime" pay, and since the established rate for workers is "time and a half", you would pay \$2.25 per hour for all practice and sight reading done above the thirty minute a day minimum.

Make-up Time

Conversely, to impress on the student's mind the importance of *daily* practice, I would pay only \$1.00 per hour for make-up practice. For example, if the student misses Monday's half hour practice, he must make it up before he can count any practice

TENNESSEE MTA 1958 CONVENTION



Left to right: Miss Florence Hubbard, President, Knoxville Music Teachers Association; Dr. J. Clark Rhodes, former President of Tennessee MTA; and Mrs. Douglas C. Kloss of Knoxville, welcoming the convention banquet speaker, Mr. George R. Dempster, former Mayor of Knoxville.

as "overtime", therefore he would practice one hour on Tuesday, but get paid only a total of \$1.25.

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FROM THE EDITOR

(Continued from second cover)

not their 1958-59 membership dues had been received in this office. However, as soon as the November-December 1958 issue of AMERICAN MUSIC TEACHER was mailed, all former members who had not paid their 1958-59 dues by that time were transferred to our list of nonmembers, and only the 1958-59 members were kept on our mailing list. Naturally, as soon as the 1958-59 dues are received for or from the delinquent dues paying members in this office, their permanent membership record cards will be transferred back to our Active files, and the members will again start to receive AMERICAN MUSIC TEACHER.

Back issues of AMERICAN MUSIC TEACHER will be sent only to those individuals who request that such issues be sent to them, and accompany their request with sufficient funds (25c per copy) to cover handling and mailing costs.

In order that all members may receive all issues of AMERICAN MUSIC TEACHER to which they are entitled, we request your cooperation in getting your membership dues to the MTNA National Office as promptly as possible.

BUTLER

(Continued from page 4)

and the children meet some of their best friends through a common interest and activity in music at Class.

Many times I have children come to Class instead of a birthday party or even to the Fair.

I never ask for any preparation for Class except that they select their piece a week in advance for Class and work daily on perfecting that piece.

Each piece may be played twice; once with music and once from memory. Whatever exercise I may present, such as the pattern for the major or minor scale, is carried out in the private lesson during the following week.

Assignment Book

I maintain students will practice, if they understand exactly what they are to work on and how. Not taking a chance on the student's memory I have a special assignment book which fits into the music folder. At the private lesson I write the student's name and the date. Then there are four parts to the assignment:

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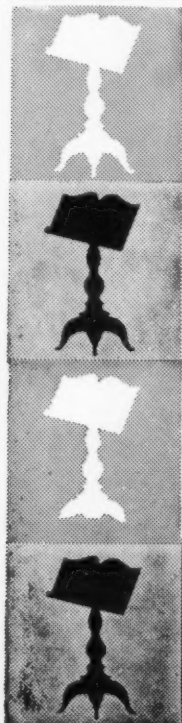
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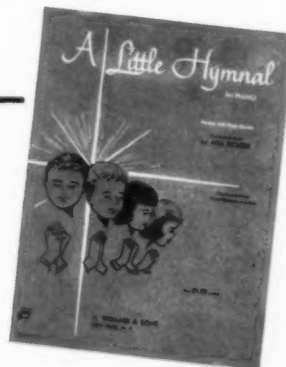


Left to right: Professor Ambrose Holford, Fine Arts Department of The University of Tennessee; Frederick Schauwecker, Roosevelt University; and Bettye Ann Brown, Fine Arts Department of The University of Tennessee.

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